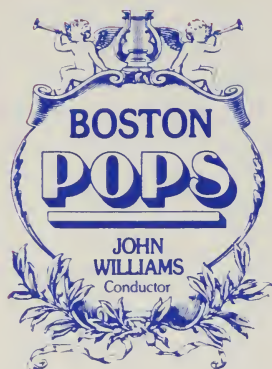


The
Boston Pops
Esplanade Orchestra

July 1983



HARRY ELLIS DICKSON
Associate Conductor

First Violins

Roger Shermont
Maynard Goldman
Joseph Conte
Eugene Gratoovich
Karen Van Sant
Abraham Mishkind
Kristina Nilsson
Elliott Markow
Nancy Meinhard
Carolyn Edwards
Carol Lieberman
Ann Leathers
Susan Light
Mowry Pearson
Priscilla Hallberg
Sharan Leventhal

Second Violins

William Waterhouse
Shirley Boyle
Kay Knudsen
Dianne Pettipaw
Anita Brooker
Gerald Mordis
Sandra Kott
Jason Meyer
Lynn Newdome
Valeria Kuchment
Sarah Reed
Joseph Scheer

THE BOSTON POPS ESPLANADE ORCHESTRA

Violas

Endel Kalam
Kenneth Stalberg
Jean Haig
Mary Hadcock
John Englund
Anne Black
Barbara Kroll
Rachel Mahoney

Cellos

Miron Yampoksky
David Finch
George Seaman
Karl Zeise
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Timothy Pitts
Robert Caplin
Anthony Beadle
James Freeman
Justin Locke
Prentice Pilot
Francis Gallagher

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Barbara Knapp

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught Farner
Nona Gainsforth
David Allan
Thomas Haunton

Trumpets

Bruce Hall
James Simpson
James Tinsley
Dennis Alves

Trombones

Donald Sanders
Neal Kravitz
LaMar Jones

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Cynthia Price

Piano

Bob Winter

Personnel Manager

Harry Shapiro

Librarian

William Shisler

Stage Manager

Cleveland Morrison



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star*

Wars saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammys, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Tanglewood 1983



From the opening concert when Music Director Seiji Ozawa, the Boston Symphony Orchestra, and Leontyne Price perform music of Strauss, to the season finale of Mahler's magnificent Symphony No. 3 with Jessye Norman, this summer at Tanglewood offers an incomparable season of twenty-five orchestral performances.

The nine-week Berkshire Festival will feature a Brahms celebration commemorating the 150th anniversary of the composer's birth, including the four symphonies, the two piano concertos, and the "German Requiem."

Among this season's guest conductors will be Leonard Bernstein, Eugene Ormandy, André Previn, and Klaus Tennstedt. Soloists will include Alicia de Larrocha, Emanuel Ax, Yo-Yo Ma, Marilyn Horne, Sherrill Milnes, and, in their BSO debuts, pianist Ivo Pogorelich and violinist Salvatore Accardo.

Join Seiji Ozawa, the Boston Symphony, and world-renowned artists in a summer to remember, set against the hills of the Berkshires in the splendor that is Tanglewood.

For program and ticket information and to receive a brochure write: Tanglewood Brochure, Symphony Hall, Boston, Ma. 02115.



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des*

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

**Elizabeth Ann Larson**

Twelve-year-old Elizabeth Ann Larson began her study of the violin at the age of two in Minneapolis. After moving to Milwaukee, she became a student of Joan Rooney. Miss Larson gave her first solo recital at the age of six, and a year later appeared as soloist with the Milwaukee Symphony for ten youth concerts. A soloist with the Elgin Youth Orchestra after moving to Crystal Lake, Illinois, where she studied with Ruth Ray, Miss Larson also appeared as soloist

with the Harper College Community Orchestra and twice received honorable mention in the Chicago Symphony Youth Auditions. She also gave solo recitals and was a guest artist in a community concert series in Crystal Lake, as well as serving as concertmistress for the McHenry County Youth Orchestra.

Currently a resident of North Andover, Massachusetts, Miss Larson has been a student of Marylou Speaker Churchill, principal second violin of the Boston Symphony and a member of the faculty of the New England Conservatory Extension Division. Miss Larson is a member of the Youth Chamber Orchestra at the New England Conservatory, and has been selected to participate in a special quartet coached by Eugene Lehner who was formerly a violist with the Boston Symphony.

This past October, Miss Larson gave a solo recital at the New England Conservatory. Most recently she was runner up in the Harry Dubbs Concerto Contest and as a result will be a soloist with the Newton Symphony Orchestra in the Brookline School Concert Series.

1983

BOSTON POPS

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Thursday morning, June 30, 1983 at 10:15

THE ESPLANADE

HARRY ELLIS DICKSON conducting

YOUTH CONCERT

Pomp and Circumstance, March No. 1 Elgar

Tune and Workout Kleinsinger

From Symphony No. 5 in C minor, Op. 67: Beethoven
1. Allegro con brio

From Concerto No. 3 in G Major for Violin and Orchestra, Mozart
K. 216
1. Allegro
ELIZABETH ANN LARSON

Golden Age Polka Shostakovich

The Flying Theme, from *E.T. (The Extra-Terrestrial)* Williams

Selections from *The Nutcracker*, Op. 71 Tchaikovsky
March
Dance of the Sugarplum Fairies
Trepak
Waltz of the Flowers

THE STAR-SPANGLED BANNER

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

This program is supported by funds from the Commonwealth of Massachusetts Department of Education.

Richard A. Kelley

Richard A. Kelley lives in Jamaica Plain, Boston, and is a tenth-grade student at Boston Latin School. Richard began studying trumpet when he was in the sixth grade, and he has since been studying through the music department of Boston Latin School, under the direction of Music Department Chairman Jerry Boisen. Although trumpet is Richard's primary instrument, he also plays flute, clarinet, saxophone, trombone, guitar, and piano. Richard plays first-stand trumpet in the Boston Latin School Concert Band, as well as in the school's jazz ensemble. He has performed with the band at Boston City Hall and at many conventions and festivals in the city, and he was recently chosen to perform first trumpet with the Massachusetts Southeast District Junior High School Band. Richard was a participant in the Boston Symphony Orchestra's "Days in the Arts" program at Tanglewood during the summer of 1980. He also appeared as soloist in the Hummel Trumpet Concerto in E-flat for the Boston Symphony Youth Concerts High School program this past March.

SEIJI OZAWA TO LEAD BOSTON SYMPHONY IN SPECIAL OPENING NIGHT GALA CONCERT SEPTEMBER 28 IN SYMPHONY HALL

BSO Music Director Seiji Ozawa will conduct the Boston Symphony Orchestra in an Opening Night Gala on Wednesday, September 28, 1983 celebrating the orchestra's 103rd season. Itzhak Perlman will appear as soloist for Mendelssohn's Violin Concerto and Sarasate's "Zigeunerweisen." The program for the special Symphony Hall gala will also include Berlioz's "Waverley" Overture and Bizet's "Carmen" Suite. Tickets to this non-subscription concert are currently on sale exclusively to BSO subscribers and to Friends of the Boston Symphony, with public sale beginning after Labor Day in September.

The concert will be followed by an elegant gourmet black-tie dinner in Symphony Hall. The concert itself will begin at 6:30 P.M.

Chairmen of the Opening Night Gala are Mrs. Lewis S. Dabney and Mrs. Michael H. Davis; members of the Committee include Mrs. Weston W. Adams, Ms. Victoria L. Danberg, Ms. Phyllis Dohanian, Mrs. Ray A. Goldberg, Mrs. Douglas Hall, Mrs. Richard E. Hartwell, Mrs. Carl Koch, Mrs. August R. Meyer, Mrs. Suzanne L. Read, Mrs. Robert E. Siegfried, and Mrs. Ralph Sorenson.

Dinner and concert tickets are \$150 per person. Dinner reservations are limited to 500 persons. Tickets for the concert are priced at \$100, \$75, \$50, and \$25.

For more information on this special, non-subscription event, please call the Friends' Office at Symphony Hall, (617) 266-1492.

1983

BOSTON POPS

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Friday evening, July 1, 1983 at 8:30

THE ESPLANADE

HARRY ELLIS DICKSON conducting

Symphony No. 4 in F Minor, Op. 36

Tchaikovsky

Andante sostenuto

Andantino in modo di canzona

Scherzo

Finale

INTERMISSION

THE STAR-SPANGLED BANNER

Concerto in E-flat Major for Trumpet and Orchestra

Hummel

Allegro con spirito

Andante

Rondo played without pause

RICHARD KELLY

Selections from *Carousel*

Rodgers-Anderson

What's the Use of Wond'rin?—Waltz—

If I Loved You—June is Bustin' Out All Over

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

*This evening's concert is supported in part through the generosity of the
Permanent Charities Fund of Boston, Inc.*

**Joan Bennett Kennedy**

Joan Bennett Kennedy was born in Bronxville, New York and graduated from Manhattanville College. She first appeared as narrator of "Peter and the Wolf" with Arthur Fiedler and the Boston Pops during the 1960's and has since appeared on numerous occasions with the Boston Pops at both Tanglewood and in Symphony Hall. Mrs. Kennedy has also performed for the benefit of the Boston Symphony Orchestra musician's pension fund and for WGBH-TV.

An accomplished pianist, Mrs. Kennedy made her concert debut with the Philadelphia Orchestra in 1970, when she played the Mozart Piano Concerto No. 21 in C, K.467, and Debussy's Deux Arabesques.

In June of 1981, Mrs. Kennedy received a master's degree in Education from Leslie College.



—FROM THE BOSTON SYMPHONY ARCHIVES

1983

BOSTON POPS

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Saturday evening, July 2, 1983 at 8:30

THE ESPLANADE

Pomp and Circumstance, March No. 1

Elgar

Capriccio Espagnol, Op. 34

Rimsky-Korsakov

Alborada

Variations

Alborada

Gypsy Scene

Fandango of the Asturias

(played without pause)

INTERMISSION

THE STAR-SPANGLED BANNER

A Young Person's Guide to the Orchestra

Britten

JOAN BENNETT KENNEDY, narrator

Pops Salutes the Oscars!

arr. Matz

When You Wish Upon a Star, from *Pinocchio*

Raindrops Keep Fallin' on My Head, from

Butch Cassidy and the Sundance Kid

Moon River, from *Breakfast at Tiffany's*

Swingin' on a Star, from *Going My Way*

Theme from *The Way We Were*

Over the Rainbow, from *The Wizard of Oz*

Seventy-Six Trombones from *The Music Man*

Willson-Anderson

John Williams and the Boston Pops record exclusively for Philips Records.

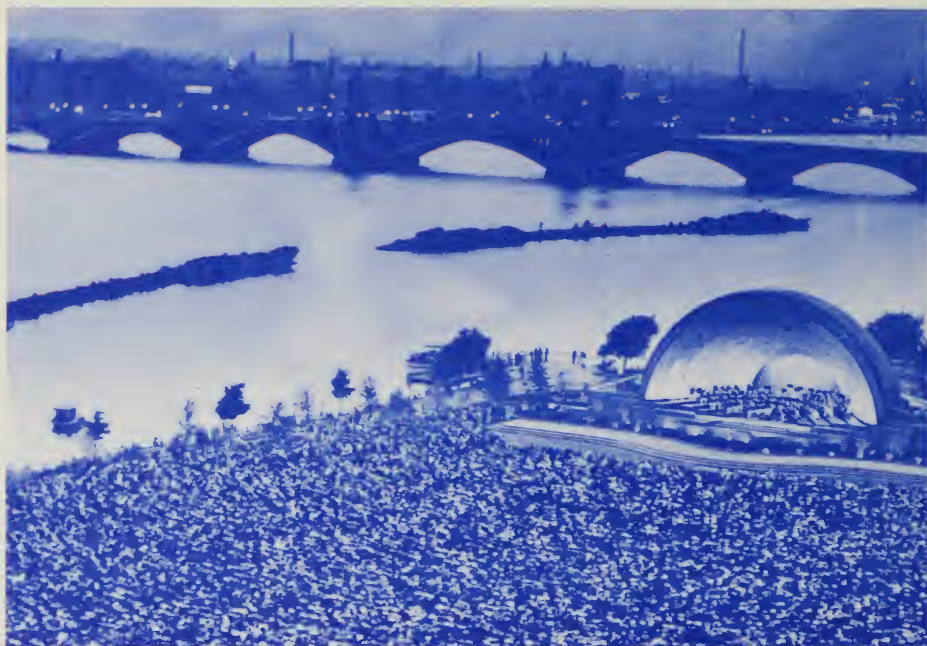
Baldwin Piano

This evening's concert is supported in part through the generosity of the Permanent Charities Fund of Boston, Inc.

1983

BOSTON POPS

THE ESPLANADE CONCERTS



Arthur Fiedler founded the Esplanade concerts in 1929, having spent several years in the planning and promotion of this now famous series. The concerts are held each summer at the Hatch Shell on the Charles River Esplanade, at the foot of Beacon Hill. John Williams will carry on the tradition of these concerts, which are free to the public and one of the area's most popular summertime events. The atmosphere is festive and informal, with concertgoers bringing blankets and picnic suppers, while others listen from the vantage point of their yachts anchored in the nearby Charles River Lagoon. Audiences of 50,000 are not unusual. For the Bicentennial July Fourth concert, a half million people crowded the banks for a performance of Tchaikovsky's 1812 Overture and a fireworks display.

1983

BOSTON POPS

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, July 3, 1983 at 8:30

THE ESPLANADE

The Thunderer March Sousa

Ruslan and Ludmila Overture Glinka

Firebird Suite Stravinsky
Round of the princesses—
Infernal dance of King Kashchei—Lullaby—Finale

INTERMISSION

THE STAR-SPANGLED BANNER

Richard Rodgers Waltzes arr. Anderson

A Tribute to Duke Ellington arr. Burns
Sophisticated Lady—Take the 'A' Train—
Mood Indigo—It Don't Mean a Thing

Excerpts from *E.T. (The Extra Terrestrial)* Williams

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

*This evening's concert is supported in part through the generosity of the
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arranged by Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, Above the fruited
plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a
pony.
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy,
Mind the music and the step, and with the girls
be handy.

THE YANKEE DOODLE BOY

I'm a Yankee Doodle Dandy, a Yankee Doodle
do or die
A real live nephew of my Uncle Sam,
Born on the fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a'ridin' on a pony.
I'm a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
The mandate makes heroes assemble,
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white, and blue!
Three cheers for the red, white, and blue!
Three cheers for the red, white, and blue!
Thy banners make tyranny tremble, Three cheers
for the red, white and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;

This land was made for you and me

Words and music by Woody Guthrie

TRO-© 1956-1958-1970 Ludlow Music, Inc., New York.

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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying flag;
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white, and blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of
the Lord;
He is tramping out the vintage where the grapes
of wrath are stored.
He has loosed the fateful lightning of his terrible
swift sword:
His truth is marching on.
Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Monday evening, July 4, 1983 at 8

THE ESPLANADE

Midway March	Williams
Esplanade Overture	Williams
Excerpts from <i>Return of the Jedi</i>	Williams
Parade of the Ewoks	
Luke and Leia	
Jabba the Hutt (Gary Ofenloch, tuba solo)	
The Forest Victory	

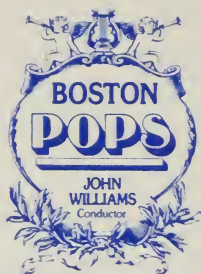
INTERMISSION

THE STAR-SPANGLED BANNER

The Thunderer March	Sousa
Patriotic Sing-Along	arr. Hayman
America—America, the Beautiful—Yankee Doodle—I'm a Yankee Doodle Dandy— Columbia, the Gem of the Ocean—This Land is Your Land—You're a Grand Old Flag— Battle Hymn of the Republic	
1812, Ouverture Solenelle	Tchaikovsky

John Williams and the Boston Pops record exclusively for Philips Records.
Baldwin Piano

*This evening's concert is supported in part through the generosity of the
Permanent Charities Fund of Boston, Inc.*



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James F. Kiley Operations Manager, Tanglewood	Nancy A. Kay Director of Sales	Anita R. Kurland Administrator of Youth Activities
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	Marc Mandel Editorial Coordinator	Jean Miller MacKenzie Print Production Coordinator

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PLANS ANNOUNCED FOR ARTHUR FIEDLER MEMORIAL

Plans have been announced by the Arthur Fiedler Memorial Committee to build a memorial to the late maestro. The two year project will also involve general improvements to the Esplanade area. The project is being supervised by a committee made up of the maestro's widow, his friends, members of the BSO and area artists and art experts. The first \$100,000 towards the memorial is being guaranteed by the Store 24, a New England chain of convenience stores. In order to give the many people who admired and remember Fiedler an opportunity to participate in the building of the memorial, commemorative T-shirts, balloons and buttons have been designed. Net proceeds from the sale of these items will be donated to constructing and maintaining the memorial.

Boston's Fourth of July



Special Events
Group, Inc.



Commonwealth of Massachusetts
Metropolitan District Commission

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WITH THE COOPERATION OF:
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Conductor of the
Boston Pops Orchestra
Thomas W. Morris
General Manager
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Dr. Geoffrey Davies, Bellmaster
*
Boston Police Department
Joseph Jordan, Commissioner
John Geagan, Superintendent
Bureau of Field Services
*



Photo By Charles Leavitt

John Williams Carries On July 4 Tradition At Boston's Esplanade

John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought after composer of film music in the world.

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Continued On Page 3

Memorial To Maestro Arthur Fiedler Underway

For nearly half a century, leading the Boston Pops with an entirely original blend of warmth, style, showmanship and artistry, Arthur Fiedler helped mold the musical tastes of millions around the globe. In so doing, he became perhaps this city's best known citizen.

Born in Boston on December 17, 1894, he inherited a rich family background of European musical culture. Young Arthur was a pupil at the Prince Grammar School and at Boston Latin until his father retired from the Boston Symphony, whereupon the family returned to its native Austria.

At the outbreak of World War I, he returned to Boston, and in 1915 joined the Orchestra as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony players. He combined this activity with his own work as a member of the Boston Symphony, in which he served not only as a violinist but also as a violist, pianist, organist, and percussionist.

In the spring of 1930, Mr. Fiedler was appointed the eighteenth conductor of the Boston Pops. Under his direction the Pops made more recordings than any other orchestra in the world. Today the total sales of Pops albums, singles, tapes, and cassettes have risen to fifty million.

After several years of planning and persuading, Arthur Fiedler inaugurated the Esplanade Concerts on July 4, 1929. These were the first free outdoor concerts in the world by a symphony orchestra. In the decades since that first concert, both the Orchestra and its immediate surroundings have undergone considerable growth.

The Boston Pops Esplanade Orchestra today contains roughly double the original number of players who ventured out to the edge of the Charles, and the Hatch Memorial Shell is in fact the third and largest structure to serve as the Orchestra's stage at this site. For the Esplanade Concerts' first five years, the programs were given from a wooden shell erected by the Metropolitan District Commission; from 1934 to 1939, a larger acoustical edifice made of welded steel plates was used. In 1940 the present granite shell was dedicated to Edward Hatch, a lifelong Commonwealth Avenue resident, whose sister, Maria E. Hatch, provided the funds for this memorial. The footbridge connecting the Esplanade to the rest of the Back Bay was built in 1954 and named for Mr. Fiedler.

The conductor's plan of free outdoor concerts was underwritten in its first two seasons by a small group of public-spirited citizens, but with the coming of the

The Boston Pops Esplanade Orchestra

John Williams Conductor
Monday evening, July 4, 1983 at 8:00
at The Esplanade

Midway March	Williams
Esplanade Overture	Williams
Excerpts from <i>Return of the Jedi</i>	Williams
Parade of the Ewoks	
Luke and Leia	
Jabba the Hutt (Gary Ofenloch, tuba solo)	
The Forest Victory	

Intermission

The Star-Spangled Banner	
The Thunderer March	Sousa
Patriotic Sing-Along	arr. Hayman
America - America, the Beautiful - Yankee Doodle -	
I'm a Yankee Doodle Dandy -	
Columbia, the Gem of the Ocean -	
This Land is Your Land -	
You're a Grand Old Flag -	
Battle Hymn of the Republic	

1812, Ouverture Solennele	Tchaikovsky
John Williams and the Boston Pops record for Philips Records.	
Baldwin Piano	

This evening's concert is supported in part through the generosity of the Permanent Charities Fund of Boston, Inc.

Fireworks

This year's fireworks show will be fired from four barges anchored off the Esplanade in the Charles River. The 20-minute display has been designed by Kenneth Clarke and the fireworks supplied through Legion Fireworks Co., Inc., Hyde Park, New York. Clarke, a Boston resident, is a professional photographer, who is noted for designing fireworks set to music.

Putting together the fireworks show is a complex process. Long before the Fourth of July, Mr. Clarke met with Special Events Group Executive Producer Mr. David G. Mugar to design the display. Then, following that meeting, the fireworks were ordered from companies all over the U.S. as well as from China, Japan, and France, and the tubes and racks, from which the fireworks are fired, were put together. This assembly work is done over many long hours by staff members of Special Events Group, Inc.

The "racks" are wooden frames which hold the metal tubes in position (much like the barrel of a cannon) and point the fireworks shells skyward. The day before the Fourth, these racks and tubes are pre-arranged on our four barges. At 6:30 this morning, a tugboat began towing the fireworks barges, two at a time, through the MDC's locks at the mouth of the Charles River. Then, with the direction from a spotter on the roof of the operations center at 100 Beacon Street, the captain of the tug, Arthur Fournier, puts the four barges in their final positions and by 10:30 a.m. they are anchored in place for the show.

Once the barges are in place, the fireworks are brought out to the crew on the barges by the MDC's amphibious "duck". Fireworks, which are affectionately known as "bombs" or "shells," come in different diameters. The ones in our show range from 3 to 12 inches.

During the day, each shell will be loaded into the appropriate size tube by one of the show's pyrotechnicians who are licensed in the safe handling of fireworks. By late afternoon, this loading is complete and many of the shells are then wired together so that they can be fired electrically. Electric firing allows the show to be controlled closely and the fireworks can be set off in pre-arranged timed patterns. Some of the shells, however, will be fired manually, their fuses lit with railroad flares. If you watch the decks of the barges during the show, you can sometimes catch a glimpse of a flare, which is being held in the hand of a "shooter", who moves from tube to tube, igniting the shells that are scheduled to be fired manually.

In addition to the fireworks show itself, there will also be brief fireworks during the Pops concert. These additional displays will be used to complement the "Stars & Stripes" and Tchaikovsky's "1812 Overture."

The composition of our show is truly international. There will be Roman candles imported from France and a number of special shells from the Orient with names that truly describe them, like "golden lampblack willow changing into magnesium at end of branches" and "maru tama brocade chrysanthemum with double pistol, thrice-color changing with rising tail maru tama brocade flowers." And, of course, there will be lots of American shells, including "color of shells" and "aerial titanium flash salutes." In total, over 1,000 fireworks shells will make up the show.

Without a doubt the fireworks show requires the most planning and some of the hardest work of any of the

components of our Fourth of July celebration. We are deeply grateful to the hardworking pyrotechnics staff members who so dedicatedly make this happen. All of us hope you enjoy the show!

Empire Brass Quintet

The Empire Brass Quintet is a chamber ensemble whose performances and recordings have received international critical acclaim. Winners of the 1976 Naumburg Chamber Music Award and the 1980 Harvard Musical Society Prize, they have performed for Queen

Elizabeth, the President of the United States, and Carnegie Hall's 90th Anniversary. Empire Brass has made three highly successful European tours and, in 1979, they were invited to tour the Soviet Union on behalf of the United States State Department. Plans for coming seasons include tours of the Orient and South America. The group has been Quintet-in-Residence at Boston University since 1975, and they teach an annual Empire Brass Quintet Symposium for gifted brass players at the Boston University Tanglewood Institute. Empire Brass records for Columbia and Sine Qua Non.

The members of the Quintet are Rolf Smedvig, trumpet; Charles A. Lewis, Jr., trumpet; David Ohanian, French horn; Mark Lawrence, trombone; and J. Samuel Pilafian, tuba. All are university faculty members.



Advent Guild Of Bellringers

The bells you are hearing tonight are the eight change ringing bells of the Church of the Advent situated on the corner of Mt. Vernon and Brimmer Streets. The bells were cast in London in 1900 and were restored in 1976 by Whitechapel Bell Foundry.

Each bell requires one ringer and all the ringers are members of the Advent Guild of Bellringers. The tradition of change ringing in Boston dates back to the time of Paul Revere who signed a contract in 1750 to be a bellringer at Old North Church.

Ouverture Solennelle, "1812"

Tchaikovsky (1840-1893)

This work, first performed in 1882, commemorates the Battle of Borodino (Sept. 7, 1812), and the driving of Napoleon from Moscow (Oct. 19, 1812). In the piece the war becomes a musical one between two themes, the *Marseillaise* representing the French and the Czarist National Anthem representing the Russians. The finale, one of the longest and loudest ever composed, was written to include cathedral bells and a battery of cannon. Tonight's performance will feature the bells of the Church of the Advent and 105mm Howitzers from First Battalion, 102nd Field Artillery, Massachusetts National Guard.

Now's Your Chance To Give The Maestro An Encore!

Give the Maestro An Encore



The Arthur Fiedler Memorial

Plans are underway to construct a memorial to Arthur Fiedler on the site of the Charles River Esplanade concerts.

You can be part of this exciting project by ordering your Fiedler Memorial T-Shirt and Button. Net proceeds from the sale of Arthur Fiedler memorabilia will be donated to constructing and maintaining the Maestro's Memorial.



Delivery 2-4 weeks

Item	Unit Price	Quantity	Size S, M, L, XL	Color	Total Price
T-Shirt	\$9.00			<input type="checkbox"/> Beige <input type="checkbox"/> Gray	
Button	\$2.00				

Name _____
Address _____
City _____ State _____ Zip _____
Credit Card Orders
M/C# _____ A/E# _____
VISA# _____ Expiration Date _____

Or Make check payable to: Fiedler Memorial
Send to: P.O. Box 267, Auburndale, MA 02166



Corporate Sponsor of the Arthur Fiedler Memorial

Separate tax-deductible donations also accepted

Ackerley Communications of Massachusetts, Inc.

is a proud corporate participant in the Arthur Fiedler Memorial campaign. Speaking for Ackerley Incorporated, Brian McArdy, Vice President and General Manager of the Massachusetts Outdoor Advertising Division stated, "Ackerley Communications is pleased to donate a spectacular 60 by 20 foot painted bulletin which will be displayed throughout Massachusetts on a year-round basis. In addition, we are pleased to announce that Ackerley Airport Advertising will be displaying a Fiedler Memorial sign throughout the terminals at Logan International Airport and at airports in Hartford, Connecticut, Buffalo, and Albany, New York."

THOUSANDS OF



BAGS

Use Them!!!

GLAD, the No. 1 brand in plastic wrap and bags, has generously provided the plastic bags you are using today.

Fiedler Memorial

Continued From Page 1

Depression, further sponsorship of the series was put in doubt. Mr. Fiedler's solution was to ask the attending public to provide a large number of small donations, and in this manner the future of the project was assured. Over the years, contributions from the public have been augmented by corporate and federal funds as well.

In more recent years, the concerts have become even more popular, reaching an audience of 400,000 for the July 4th Concert in 1976. This event is recorded in the *Guinness Book of World Records*. In his nationwide Bicentennial celebration wrap-up, Walter Cronkite determined the Boston event to be "...perhaps *the* high point in a day marked by crescendos."

After Mr. Fiedler's death in July of 1979, the Massachusetts Legislature directed the Metropolitan District Commission to reserve a site for a memorial near the Hatch Shell. And, in July of 1982, a committee was formed to plan the memorial and to raise funds for its creation and maintenance and for expanding the Esplanade program. The project budget has been set at \$500,000. To date \$170,000 has been raised, including a \$100,000 corporate sponsorship by The Store 24, Inc., and a Permanent Charity Fund matching grant of \$50,000.

In December of 1982, a nationwide artistic competition was begun, and four semi-finalists were selected in March of this year. The Arthur Fiedler Memorial Committee met last week and, after a great deal of deliberation, selected Ralph Helmick of Cambridge to create a monumental portrait bust of Arthur Fiedler on the lagoon island adjacent to the Hatch Shell. By placing the memorial at this location, Helmick determined that the sculpture would be seen by those sitting in front of the Hatch Shell, by those boating on the Charles River, by subway riders crossing the Longfellow Bridge, and by everyone in the Charles River basin area.

YOU can be part of this exciting project by getting your Fiedler Memorial T-Shirt, balloon, and button. Only with your help can this memorial be built. Additional contributions are being solicited from corporations, foundations, and other institutions. Net proceeds from the sale of Arthur Fiedler memorabilia will be donated to constructing and maintaining the Maestro's Memorial.

John Williams

Continued From Page 1

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles, where he recently conducted a series of concerts at the Hollywood Bowl with the Los Angeles Philharmonic.

Special Events Group, Inc.

Special Events Group, Inc., a non-profit volunteer corporation, was originally founded in 1974 to coordinate the many elements involved in this production.

As a result of experience gained in providing facilities for large crowds and organizing logistics, the Special Events Group has been called upon to assist in coordinating such programs as Pope John Paul II's Boston visit, the First Night New Year's Eve celebrations, dedication of the John F. Kennedy Library, and special Boston College halftime shows involving fireworks.

The Special Events Group also coordinated the Esplanade concert by Luciano Pavarotti in 1981 as part of the MGM film "Yes, Giorgio!." Over 80,000 attended this concert, and crowd control, emergency medical service and trash clean-up all went smoothly and in accordance with advance planning.

The Executive Producer of Special Events Group, Inc., is David G. Mugar, a Boston businessman whose family, since 1974, has provided the funding for the July 4 fireworks, sound reinforcement, radio communications system, trash bags, programs, etc.

The Special Events Group can best be described as a coordinating agent which brings together all the diverse entities which make large outdoor productions go smoothly. For example, the July 4 Esplanade Concert involves the Metropolitan District Commission's police and parks and recreation divisions, the Boston Police, the Boston Department of Health and Hospital, MBTA, Legion Fireworks Co., Inc. of Hyde Park, New York; Fournier Marine Co. for barges and tugboat service; the Boston Pops Orchestra, Boston Fire Department, State Fire Marshall's office, Emerson College, the Massachusetts National Guard 102nd Field Artillery for howitzers; Church of the Advent, for bells and Capron Lighting and Sound for sound reinforcement.

Key to the planning is a detailed operations manual which shows who is to do what according to a carefully worked out timetable and a gridmap of the entire Esplanade area dividing the layout into 10-foot square blocks.

Mrs. Nancy Randall of Hamilton, who has worked on the Esplanade concerts since the first one involving fireworks in 1974, is the Producer. She works full time for six weeks before each event to get things lined up. Special Events Group volunteers include people from a wide variety of backgrounds — a contractor, a dentist, a newspaper publisher, an investment advisor, an attorney, a computer specialist, three secretaries, two school teachers, a restaurant owner from New Hampshire, a transportation expert and many others, including Peter Fiedler, who is a Producer at Metromedia Producers Corporation, and son of Arthur Fiedler, founder of the Esplanade Concert.

You too can help make this a successful and trouble-free event by using the trash bags provided and by calling police attention to any behavior which diminishes enjoyment of the concert for all.

The Boston Pops

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra - Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments - an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930 - seventeen conductors and several million concertgoers later — a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.



Let's All Give The Maestro An Encore!

Patriotic Sing-Along

arranged by Richard Hayman

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
Thy mandate makes heroes assemble,
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white and blue!
Three cheers for the red, white, and blue!
Three cheers for the red, white and blue!
Thy banners make tyranny tremble, Three cheers
for the red, white and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land
From California to the New York island,
From the redwood forest to the Gulf Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie
TRO - © 1956-1958-1970 Ludlow Music, Inc., New York
Used by permission.

AMERICA

My country tis of thee, Sweet land of liberty,
Of thee I sing,
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, Above the
fruited plain.
America! America! God shed his grace on
thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on
a pony.
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy,
Mind the music and the step, and with the girls
be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee
Doodle do or die
A real live nephew of my Uncle Sam,
Born on the fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a
pony.
I'm a Yankee Doodle boy.

YOU'RE A GRAND OLD FLAG

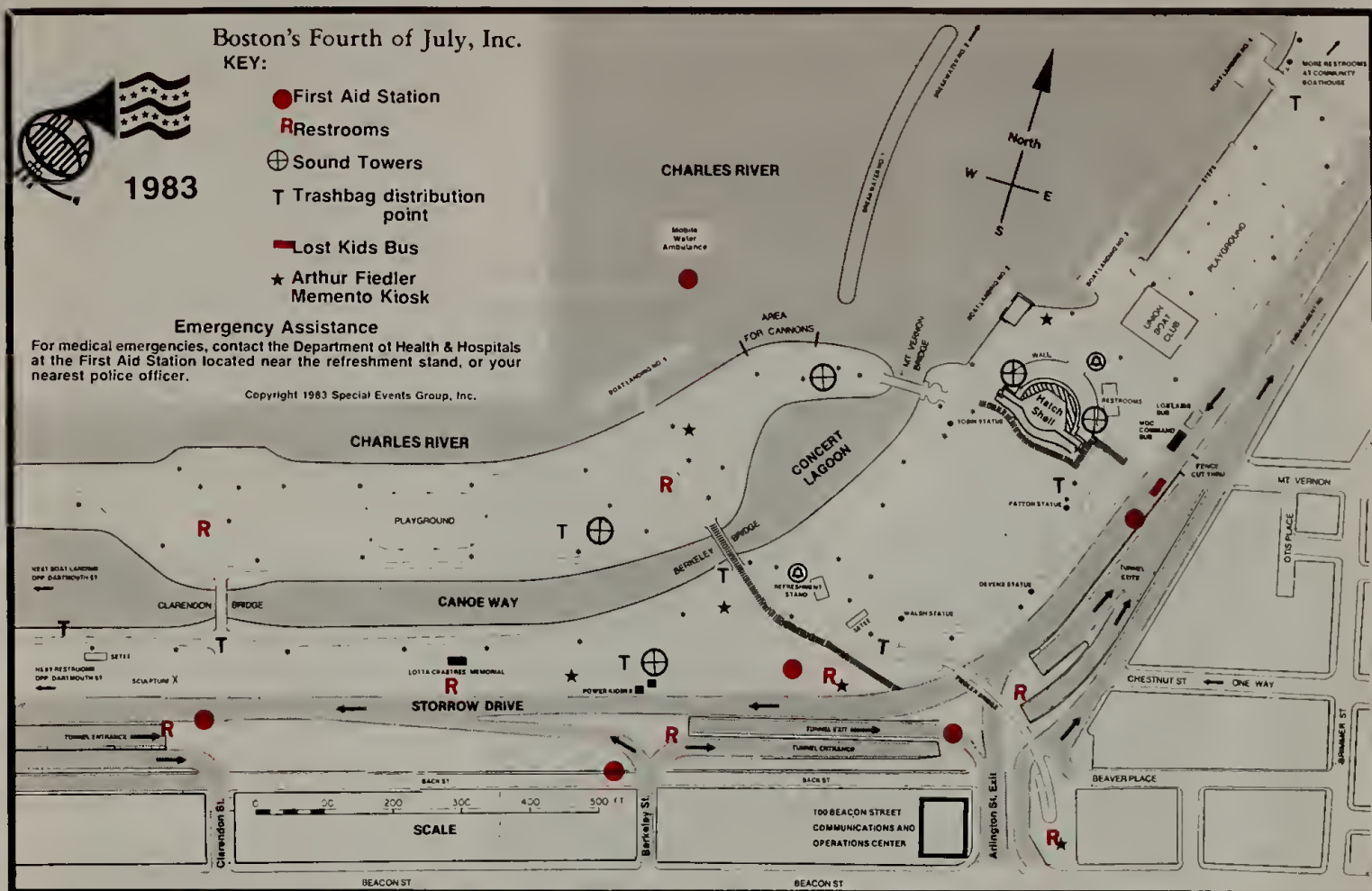
You're a grand old flag, you're a high flying
flag;
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white, and
blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming
of the Lord;

He is trampling out the vintage where the
grapes of wrath are stored.
He has loosed the fateful lightning of his
terrible swift sword;

His truth is marching on.
Glory, glory hallelujah! Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.



EMERGENCY

If you need help for any reason, there are MDC Police Officers located at specific spots throughout the audience. They are in touch with the Special Events Group Operations Center by radio and can assist you if necessary. There are also aisles through the audience at strategic locations to allow you to come and go with freedom. These will be kept open by MDC Police for your use. Your cooperation in assisting the police in this endeavor is appreciated.

MEDICAL SERVICE

There is a Boston Health and Hospitals first aid station set up behind the main ice cream stand at the rear of the concert oval. There are three Boston Health and Hospitals ambulances standing by on nearby Boston streets to provide emergency transportation. In addition, there are a number of MDC Police boats patrolling the shoreline which have radio communications. These boats can be dispatched to the shoreline nearest any emergency or can render assistance to people on pleasure craft in the Shell area. Coordination of all medical services is provided by Boston Health and Hospitals Emergency Medical Service dispatchers located on the Special Events Group Operations Center rooftop.

**Give the Maestro
An Encore!**

RESTROOMS

Again this year, there are over 100 portable restrooms provided by Special Events Group and the Metropolitan District Commission. Check the map for locations. There is also a large permanent restroom facility to the right rear of the Shell, and another MDC facility on the Esplanade at Dartmouth Street.

WEATHER

Special Events Group personnel at the Operations Center are in constant contact with a special meteorological staff person at Channel 7 who monitors weather radar. If a thunderstorm should approach, you will be warned in advance and cautioned as to the expected density and duration of the rain. Only in the case of very severe weather will the concert be cancelled.

SOUND

Special Events Group has rented five large sound towers covering the Esplanade area and is using the services of Capron Lighting and Sound to provide high fidelity sound from the area behind the Hatch Shell all the way past Exeter Street. These are in addition to the MDC's own permanent sound system which covers the entire oval area. Pre-recorded symphonic music will be played over the sound system for your enjoyment starting at noon.

TRASH

Special Events Group has arranged for tens of thousands of GLAD plastic bags to be distributed throughout the Esplanade area this year. If you can't find one, additional bags are available at sound towers and program carts and where there is a "T" on the above map.

Put trash in bags, tie the top in a knot and leave the bag on the ground. Please share your trash bag with your neighbors if necessary.

All of us, all of you, are the only ones who can keep the Esplanade clean. Everyone "pitch in" and set a good example.

LOST CHILDREN

Special Events Group has arranged for a central facility for lost children, located on Storow Drive to the right of the Hatch Shell. See map above. If you are looking for a lost child, or if you find one, contact the nearest policeman. Children and parents can often be united quickly via 2-way radio.

Children whose parents cannot be located in this manner will be brought to the central facility where water, coloring books, and a Special Events Group staff person are available.

Lost children announcements will also be broadcast over the public address system.

Pitch In!

